

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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NUMBER 8

SIR CASPAR PURDON CLARKE

TO allay any anxiety on the part of our members with regard to the health of our Director, it should be authoritatively stated that recent advices from Sir Purdon Clarke indicate that he is rapidly improving. He left New York for his usual vacation abroad far from well, but intending to return before the summer was over. His English physician thought it unwise for him to subject himself to the strain of the hot weather and advised a longer rest. Our President, Mr. Morgan, who saw him in London, gave him an extended leave of absence, so as to insure complete recovery. Sir Purdon writes that he feels much stronger and much better.

THE HUDSON-FULTON EXHIBITION

MR. CLAUDE PHILLIPS writing in a recent number of the *London Daily Telegraph*, says of the paintings in the Dutch section of the Hudson-Fulton Exhibition:

"There are now promised no fewer than thirty-five Rembrandts of the highest quality, these having been selected from the great collections of New York, Philadelphia, Boston, Baltimore, etc., by Dr. Valentiner, formerly a pupil and assistant of Dr. Bode, of Berlin, and, as such, a specialist in the study of Rembrandt. Of course, a far more extensive and varied representation of Holland's greatest master was achieved in the successive exhibitions of his works held at Amsterdam and then

at our own Royal Academy; but among the permanent collections only that of the Hermitage can show a like number. It will be of painful interest, a little later on, to compare the catalogues of these two great European Rembrandt exhibitions with that of the New York loan collection, and to note how many masterworks have since changed hands, and crossed the Atlantic to take their place as centers of attraction in the collections of the New World.

"The display of works by Vermeer, of Delft, will be of unsurpassed interest. It will consist of five undoubted paintings by this rare master, including the well-known examples in the Morgan, Huntington, Marquand (Metropolitan Museum), and Johnson collections. Only two authentic paintings from the same brush—there being now altogether seven Vermeers in the United States—will be absent from the show. No English loan collection has at one and the same time been able to show anything like this number of paintings by the master who is now by collectors of Dutch art coveted above all others, save Rembrandt alone. England still—but for how long?—retains a good number of fine Vermeers, though the finest of the lot, the superb 'Conversation Piece' of the Francis Hope collection, departed a few years ago to Berlin, there to face an equally magnificent De Hooch in one of the galleries of the new Kaiser-Friedrich Museum. We have still in Great Britain, to speak only of the best known examples, the early 'Christ with Martha and Mary,' in the Coats collection; the famous 'La Fille qui Rit,' once in the Double collection at Paris (where it was etched by Jacquemart), and now in that of Mrs. Joseph; two remarkable ex-

amples of the painter in the rich collection inherited by Mr. Otto Beit from his brother; the 'Lady at the Spinnet,' in the Salting collection (formerly in the Humphrey Ward collection); the 'Young Lady at a Spinnet,' of the National Gallery; the fine 'Conversation Piece,' at Windsor Castle. The masterpieces of Vermeer are, however, the 'Vermeer Painting from a Female Model,' in the Czernin collection at Vienna, the 'Young Lady at a Window,' of the Dresden Gallery, and the 'View of Delft from the Rotterdam Canal,' in the Royal Gallery of The Hague. The New York exhibition will further contain, among many other things of price, a group of twenty portraits by Frans Hals—a number reached as yet in no public or private gallery, or loan collection, in Europe, where as yet no 'one-man' show of Frans Hals's work has been held—unless the unique display of great civic canvases from his hand in the Haarlem Museum be considered as such. The two superb examples of Pieter de Hooch in the collection of Mr. Widener, at Philadelphia, will maintain, even in this ensemble, the exalted rank among Dutch painters of Vermeer's only rival with the modern connoisseur."

SILVER made in the Colonies will form an important part of the American section of the Hudson-Fulton Exhibition at the Metropolitan Museum of Art. More than three hundred pieces will be shown, all made before 1825.

With the close relationship between England and her colonies on the Western hemisphere, it is not strange that English silversmiths came here in the seventeenth century and brought their traditional designs and methods of work. They were, however, soon influenced by the simplicity of the young nation and the following generation of silversmiths made pieces that have a distinct and unmistakably American character.

One of the earliest of these English silversmiths was John Hull (1624-1683) who settled in Boston. In the middle of

the eighteenth century there were three important families of silversmiths in Boston, namely, the Burts, the Hurds, and the Reveres, and they will be well represented in the exhibition.

Of all the Boston silversmiths, the patriot Paul Revere (1735-1818) is the best known. His father, Apollos Rivoire (1702-1754) was born in France but was taken to Boston when quite young and at thirteen years of age became apprenticed to John Cony. In 1723 he established himself in Boston as a goldsmith and silversmith, anglicizing his name to Paul Revere. The son entered his father's workshop, and at the age of nineteen, after his father's death, carried on the business. There will be twenty pieces by the Reveres, father and son, in the exhibition.

A special effort has been made to show pieces of silver made in New York State. Among the New York silversmiths represented are: Adrian Bancker, Thauvet Besley, Jacob Boelen, Ephraim Brasher, John and Tunis Denise, Cary Dunn, Garrett Eoff, William G. Forbes, William Grigg, Jabez Halsey, Thomas Hamersly, John Hutton, John Burt Lyng, Myer Myers, J. Newkirke, E. Pelletrau, George Ridout, Peter Quintard, W. Roe, John Sayre, Bartholomew Schaats, John and Peter Targee, Koenraet Ten Eyck, Thomas Underhill, R. Van Dyke, P. Van Dyke, Hugh Wishart, Freeman Woods, and Benjamin Wyncoope.

Among those who have generously lent pieces of silver are: Messrs. George S. Palmer, R. T. Haines Halsey, Judge A. T. Clearwater, Hollis French, and the Trinity Church Corporation. Many of the pieces were collected by the Colonial Dames of the State of New York.

The catalogue of this section will be illustrated to show the various forms of cups, mugs, beakers, tankards, teapots, coffee-pots, bowls, strainers, and spoons used by our ancestors. In addition to these objects of household use there will be an interesting group of church vessels.

F. N. L.

RECENT LOAN

WITH a group of paintings recently lent to the Museum by Mr. J. Pierpont Morgan, all of which will receive notice in a later issue of the BULLETIN, is one of special interest in this year of Dutch interests. It is a portrait of Erasmus, the Dutch classical and theological scholar, painted by Holbein.

Mr. Claude Phillips in an article in the *Daily Telegraph* speaks of this painting as having been hitherto preserved among the most cherished possessions of the Howards of Greystoke, and refers to it as being quite as fine as the circular panel in the Basel Museum.

It is a painting in oil on a wood panel 7 x 5½ inches in size. Erasmus is shown seated half length against a flat blue back-

ground. He wears the dark cap and fur-lined cloak which is found in all his portraits and the expression of his face is placid and kindly.

A contemporary inscription at the back of the panel runs:

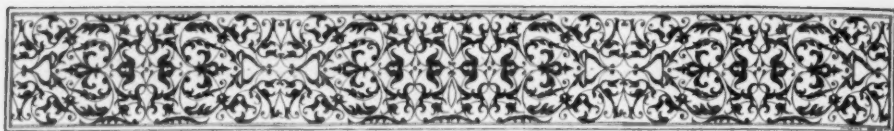
"Haunce Holbein me fecit
Johanne(s) Nonryce me dedit
Edwardus Bauyster me possidit"

John Norris or Norreys and Edward Banister were ushers at the Court of Henry VIII.

Many similar portraits of Erasmus by Holbein or his pupils are in existence, most of these being replicas of the miniature in the Basel Museum which was painted in 1530. Mr. Morgan's panel is quite similar to this type, but the general arrangement and the age of the sitter approach more nearly the example in the collection at Longford Castle, which is dated 1523.



PORTRAIT OF ERASMUS. BY HANS HOLBEIN
LENT BY MR. J. PIERPONT MORGAN



NOTES

CHANGES IN THE GALLERIES.—Owing to necessary changes in connection with the arrangement of the Hudson-Fulton Exhibition, the second floor of Addition E will be closed after August 20th, and the collections of paintings by Sorolla and artists of the French and American schools, textiles, laces, and drawings shown there during the summer will be temporarily removed.

GALLERIES 18-23, containing the collections of casts from Greek sculpture, which have been closed during a period of time necessary for the repainting of the walls, are now open.

THE GREEK AND ROMAN sculptures, acquired principally in the years 1906-1908, have recently been assembled in Gallery 11 on the first floor, formerly occupied by the Greek vases. The arrangement of the bronzes in Gallery 12 and of the terracottas in Gallery 8 formed the first step in the plan which has been developed for the systematic display of the acquisitions of the Classical Department, to which this entire wing of the building will eventually be given up.

THE RESTAURANT.—Changes which have necessitated the closing of the Restaurant for a fortnight have been completed and the room is again open to the public.

THE LIBRARY.—The number of readers during the past month was one hundred and sixty-eight. The additions to the Library

during the past month were sixty-five volumes, divided as follows: by purchase, fifty-three volumes; by presentation, twelve volumes.

The names of the donors are: Mr. Edward D. Adams, Sir C. Purdon Clarke, Mrs. Wyndham Cook, Mr. Robert W. de Forest, Mr. G. J. de Osma, Mr. George A. Hearn, Mr. Fritz von Holm, Mrs. Julian James, Mr. Albert M. Lythgoe, Prof. Allen Marquand, Miss Jessie Rosenfeld, Mr. Charles Stewart Smith, Mr. Rodman Wanamaker, and Mr. Henry Walters.

It is confidently hoped that the new library building will be ready for occupancy before the end of the present year.

Attention is invited to the collection of photographs of paintings, sculpture, architecture and of the industrial arts which numbers upward of 25,000. Also to the Medici Society's reproductions in color, and to the Arundel Society's publications of famous paintings, which may be used by students and visitors to the Museum.

ATTENDANCE.—The number of visitors at the Museum during June in 1908 and 1909 is shown in the following table:

JUNE	
1908	1909
17 Free days...30,525	17 Free days...23,421
4 Evenings... 1,435	4 Evenings... 1,000
4 Sundays...16,556	5 Sundays...15,362
9 Pay days... 2,689	8 Pay days... 2,432
51,205	42,215





PRINCIPAL ACCESSIONS

LEGACY FROM WILLIAM R. SANDS.—The Trustees have received by will of the late William R. Sands of New Hamburg, New York, a Fellow of the Museum since 1907, a legacy of \$10,000.

GIFT OF SÈVRES PORCELAIN.—In ceramics, thanks to Mrs. George Clinton Genêt, the European section has been greatly enriched by the gift of a remarkable tea set of old Sèvres. The pieces, twelve in number, are of the purest soft paste, and consist of a teapot, sugar bowl and cream pitcher, together with nine most representative cups and saucers. Decorated in the richest yet most tasteful manner at the hands of some of the most famous painters and gilders of the day, they range in date from the year 1776 to 1780, one of the best and most prolific periods of the factory.

The porcelain is given by Mrs. Genêt as a memorial to Edmond Charles Genêt, known as "Citizen Genêt," the French diplomatist and brother to Madame Campan, first lady of the bedchamber to Marie Antoinette. Genêt was appointed minister to the United States in 1793 and after his official duties were ended settled in the State of New York.

The tea set was purchased by Madame Campan and her two sisters who presented it to their mother. After the mother's death, the service was sent to Citizen Genêt by Madame Campan.

G. C. P.

EARLY ITALIAN PAINTINGS.—An important example of early Florentine paint-

ing, *The Virgin and Child*, by Lorenzo Monaco, bought out of the income of the Rogers Fund, has been exhibited in the Room of Recent Accessions. It is painted on wood in tempera against a gold background and shows the Virgin seated on a cushion holding the Child on her knee, with small adoring angels, kneeling on clouds on either side.

Lorenzo Monaco was one of the most worthy painters of his time. His work was done in that transitional period in the old age of the Giottesque tradition represented by the Gaddi and their followers, before the advent of the Masaccio, Lippo Lippi, and Fra Angelico with the development of whom there is ground for supposing that Lorenzo had a share. Although of the older order, he was no mere follower of the sterile recipes current among the pupils of Agnolo Gaddi. Within the limits of his decorative intention his expression was highly individual. His dramatic instinct is revealed in many of his pictures. He has painted the Annunciation in which he shows how the shrinking Virgin was startled by the salutation of the angel, and in an incomparable drawing preserved in Berlin, he has depicted as has no one else, before or since, the eagerness of the Three Kings in their night journey over mysterious mountains.

Our picture is hieratic and allows of no such intensity as these. The Virgin is calm and almost expressionless, as are the adoring angels. Only the Child is more freely treated; his humanity is tentatively shown by the gesture of his right hand which reaches up to his mother's scarf. It is the same general arrangement that is found

with greater mastery in the central panel of the triptych in the Collegiata at Empoli.

The colors are chosen with skill. There are shades of blue, purple, drab, and rose in the scarf and robes. The Virgin's mantle is black and falls over her knees in sweeping,

arbitrary folds, making a silhouette of great beauty and distinction, a kind of beauty that is found only in the earlier times of our art development, or in arts like those of the Orient, where imitative representation has not been insisted on as it has with us.

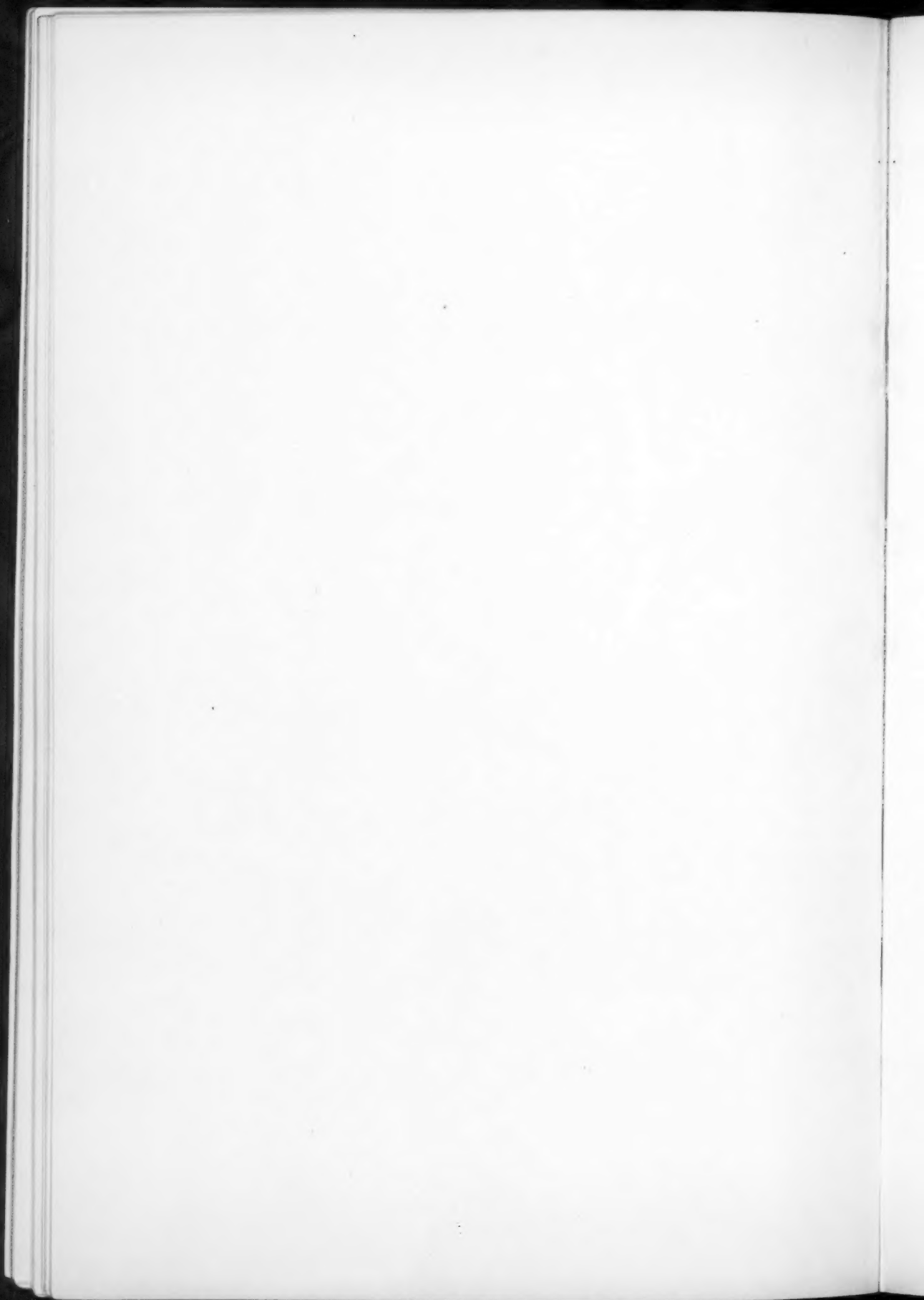
B. B.



SÈVRES TEA SET, 1776-1780.
GIFT IN MEMORY OF EDWARD CHARLES GENÈT



MADONNA AND CHILD. BY LORENZO MONACO
FLORENTINE SCHOOL, XV CENTURY



COMPLETE LIST OF ACCESSIONS

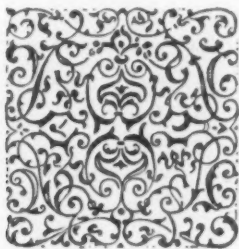
JUNE 20 TO JULY 20, 1909

CLASS	OBJECT	SOURCE
PAINTINGS..... (Floor II, Room 13)	Roaring Forties, by Frederick J. Waugh..... Early Morning—Venice, by William Gedney Bunce..... Autumn Uplands, by Bruce Crane.... August, by Charles H. Davis..... Dream, by Arthur B. Davies..... Wood Cart, by Louis P. Dessar..... Isles of Shoals, by Childe Hassam.... Catskills, by DeWitt Parshall..... The Bridge, by A. P. Ryder.....	Gift of Mr. George A. Hearn.
REPRODUCTIONS.....	* Four drawings of Cretan frescoes: cup-bearer, two ladies from Knossos, and flying fish from Phylakopi.....	Purchase.
TEXTILES.....	* Piece of cutwork, Danish, marked and dated, "M. S. D., 1817".....	Purchase.

LIST OF LOANS

JUNE 20 TO JULY 20, 1909

CLASS	OBJECT	SOURCE
FURNITURE AND WOODWORK...	* Walnut cabinet, Danish, seventeenth century, marked and dated "M. S. D. 1647".....	Lent by Mr. H. B. Deady.
PAINTINGS..... (Floor II, Room 12)	Portrait of Theodore Atkinson, attributed to Blackburn.....	Lent by Mr. W. H. Wentworth.
SCULPTURE..... (Floor II, Room 11)	Marble bas-relief St. Philip, by Andrea Bregno or Briosco Italian, early sixteenth century.....	Lent by Mr. J. Pierpont Morgan.
* Not yet placed on Exhibition.		



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FIFTH AVENUE AND 82D STREET

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5:30 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archæology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 6 P.M. and *table d'hôte* from 12 M. to 4 P.M.